

ALCOHOLIC JOKES AND ROLES NOT ABOLISHED WITH ALCOHOL

Henry Lewis Confident Both Will Be Greater Favorites
Than Ever with Audiences, at Least Until Present
Generation Expires.

"What is to be the fate of prohibition, jokes now that prohibition is actually in force?"

"What is to become of the actor noted for his ability to take the rôle of a tipsy citizen returning in the cold gray dawn to an irate wife after an all night's skirmish with the boys?"

These two questions were tossed at Henry Lewis in the Forty-fourth Street Theatre, where he is appearing in "Frustrations of 1920," one day last week. He replied that there was slight chance of the alcoholic jokes and rôles perishing with the beverages themselves.

"Once the liquids are inaccessible," said Mr. Lewis, "comment on the fact will embrace more laughing possibilities than ever before. Man is quick to laugh at his own trials and tribulations when he sees them duplicated on the stage. Do you know the line that excites the most merriment in 'Frustrations'? It comes in our travesty on 'Scandal.' As the husband comes into the room, the wife approaches him, only to turn away in disgust. 'Liquor!' she cries. 'You've been drinking! Upon which I dash up and shout in an excited voice, 'Liquor! Where did you get it?' This line always brings down the house. Why? Because I voice the very question that so many persons are asking their friends and acquaintances these days. People are ever ready to make merry over a common misfortune."

"With the increased difficulties of getting the forbidden grapes the laughing power of the resultant episodes will rise in direct ratio. I think it is safe to prophesy that the 'prop' cocktail will continue to be drained in our society dramas, inebriated gentlemen will still throng our farces, and steins will decorate every college interior as of yore.

"A younger generation may not have the privilege of witnessing these last flutters of the whiskey and soda school of drama, but the present crop of theatregoers will ever be amused by the plight of the man involved in the mesh of intoxication, provided always, of course, that the part is not overplayed. No rôle can become more disgusting when overdone; none is more amusing when played with restraint.

"But what is to become of the prohibition jokes is not what is worrying me. What I am wondering is what will become of the man who goes out between acts, returns five minutes after the curtain has gone up, loses his seat check, stumbles over every person in the row and insists on having his neighbor tell him what has happened in his absence. If prohibition will rid the world of this man, then the movement is a wise one and should be endorsed by the actors' profession."

"The Part's the Thing."

"I think that an actress should be like a blank piece of paper on which should be impressed the personality of the part that she is playing rather than impressing upon it her own personality and making every part a replica of herself."

Such is the sincere conviction of Helen Westley, of the New York Theatre Guild. And Miss Westley lives up to it. Already this season she has played such different parts as Sarah Ferguson, the former's wife, in "John Ferguson"; Lady Kurano, wife of a Japanese nobleman, in "The Faithful"; Mrs. Brookfield Corey in "The

Rise of Silas Lapham," a Beacon street Bostonian, and now as the wicked mother in Tolstoy's "The Power of Darkness."

Miss Westley was one of the founders of the Washington Square Players, which organization was started in 1914. Then she, Philip Mosler, Helen Freeman and Lee Simonson became interested in the formation of the New York Theatre Guild. In the productions of the Washington Square Players and the Theatre Guild Miss Westley has played every sort of part, and in all she submerged her own personality to the requirements of her rôle.

"Just as in life every person is different," says Miss Westley, "so should every part that one plays in a production be different. Personally I don't care a rap what sort of part I play, provided it has good acting opportunities. Our present day acting system is all wrong. Actors and actresses have been labelled until an actor wants to know whether a new rôle is his sort of part and an actress whether it is her sort of part. This is true to such an extent that we hear rôles referred to as a typical Maggie Smith part or a typical Minnie Brown part.

"Of course, there are many of our stars who are so well known for certain tricks and mannerisms that audiences have grown to accept these as God given attributes of personality and genius. The public doesn't go to the theatre to see

how these stars will enact certain parts; they go to see the stars themselves because they are themselves. They go to see Minnie Brown play Minnie Brown. They don't go to see Minnie Brown play Lady Tansie, or whatever part it is in which she is appearing. The play isn't the thing with such stars. The star's the thing.

"Only recently a friend asked me: 'How did it feel to be playing a Boston shoe or Lady Kurano in "The Faithful"?' society woman like Mrs. Brookfield Corey after you had just stepped out of the There was only one answer to such a question: 'Why, I felt like Mrs. Brookfield Corey.' I replied.

"And I did! I always try to feel just like the person I am playing, and not like Helen Westley. For the time being I bury Helen Westley, submerge her entirely in the personality of the part that I am enacting. Since I first began acting with the Washington Square Players I have played 111 parts up to date, and I have sincerely tried in all of these parts to be, for the time being, the person that I am impersonating. In other words, I don't think an actress should be continually asking herself the question: 'Is the part suitable for me?' Rather should she ask herself in all humbleness: 'Am I suitable for the part?'"

"IRENE'S" THRIFT CLUB.

Miss Helen Scott-Montagu, who in England may inscribe "The Hon." in front of her name, all according to both Hoyle and Burke, because she is the daughter of Lord Montagu of Beaulieu, has organized a Thrift Club among the chorus girls in "Irene's" at the Vanderbilt Theatre.

Miss Montagu has been in musical comedy in this country several years, having sought a career for herself. Her idea of thrift was stimulated by the fact that her father during the railroad strike in England served as a locomotive driver between London and Liverpool and became a member finally of the Brotherhood of Locomotive Engineers. Miss Montagu's mother, the late Lady Montagu, was a daughter of the Marquess of Lothian.



Story & Clark

Player Pianos with a sweetness of reproduction that pleases the most critical—a sturdiness of construction that insures a lifetime of service.

Send for our Catalog of Pianos and Player Pianos.
STORY & CLARK PIANO CO., 12-14 West 32d St., N. Y.

The Welte Mignon

IS the greatest achievement in the world of music invention, as through it you may listen to accurate interpretations upon your own piano of over five thousand musical compositions, precisely as they were originally played by one hundred and fifty-six of the world's most distinguished pianists.



No living pianist has done more to engender a love for music among American people than Josef Hofmann, whose art at the zenith of his great career has been preserved by the Welte Mignon.

Among those who have recorded their wonderful playing for the Welte Mignon are:

Ignace J. Paderewski	Camille Saint-Saens
Josef Hofmann	Theodor Leschetitzky
Teresa Carreno	Joseph Lhevinne
Fannie Bloomfield-Zeisler	Alfred Grunfeld
Ferruccio Busoni	Rudolf Gans
Vladimir Pachmann	Ernest Schelling
Ossip Gabrilowitsch	Mark Hambourg
Edward Grieg	Emil Sauer
Raoul Pugno	E. Humperdinck
Dr. Richard Strauss	Xaver Scharwenka

The Welte Studios

669-5th Ave. at 53rd St.
NEW YORK

Exhibited in space 31, Main Floor, National Music Show.

Every Week will be Music Week in Your Home

If You Use

RYTHMODIK

RECORD MUSIC ROLLS

"IT'S ALL IN THE ROLL"

A delightful surprise is in store for you if you have never heard Rythmodik Record Music Rolls. If you have considered the usual music roll performance all you could get from your player piano, these wonderful records will prove a veritable revelation and open your eyes to undreamed-of possibilities with your player piano.

It is the wonderful singing tone that they produce that makes these rolls the favorites of player piano owners who want real music. They are the only rolls which give the tone coloring and touch of the living pianist. A single demonstration will convince you of their superiority.

VISIT OUR BOOTH, No. 217, ON THE SECOND FLOOR AT THE
NATIONAL MUSIC SHOW & FESTIVAL, GRAND CENTRAL PALACE

Or, if you cannot attend the Show, ask to hear them at any of the following dealers:

Manhattan, Below 23rd Street

Song Bros. Inc., 111 Second Avenue.
Marzo V. Cardilli, 172 Bleecker Street.
Cortlandt Music and Novelty Shop, 7 Cortlandt Street.
East 17th Street Music and Novelty Co., 25 East Broadway.
Favilla Bros., 200 Bway.
Carl Fischer, Inc., Cooper Square.
Edison Records Exchange Co., 50 Church Street.
Kramlich & Bach, 237 East 33rd Street.
Mandarin & Co., 166 Mulberry Street.
Manufacturers Piano Exchange, 150 East 14th Street.
Schlesinger & Sons, 105 East 14th Street.
Vasey Gramophone Shop, 67 Vasey Street.
John Watanabe, Broadway and 9th Street.
H. Waters Piano Co., 134 Fifth Avenue.
Wear Bros., 151 West 23rd Street.

Manhattan, North of 23rd Street

Academy Phonograph Shop, 2317 Broadway.
G. R. Arthur, 2148 Third Avenue.
Andreas Gramophone Shop, 3750 Broadway.
Hinode Bros., 229 East 10th Street.
Bismarck Bros., Third Avenue and 59th Street.
Emanuel Bros., 3750 Broadway.
Broadway Art Stores, 1280 Broadway.
Broadway Art Stores, 1245 Broadway.

Bryant's Music House, 917 Eighth Avenue.
P. Bulmahn, 725 Columbus Avenue.
Central Phonograph Co., 135 East 42nd Street.
Chubb Bros. Piano Co., 208 Third Avenue.
Francis Connor, 345 Lexington Avenue.
Cool & Sons, 556 West 181st Street.
Antonio De Salvo, 527 East 110th Street.
C. H. Dillon & Co., 8 East 34th Street.
Jacob Doll & Sons, 112 West 42nd Street.
Dryden Music Exchange, 551 West 107th Street.
J. Fahn Phonograph Co., 158 West 52nd Street.
M. Pfeiffer, 18 East 110th Street.
Lewis Gendall, 554 West 20th Street.
Gimbel Bros., 6th Avenue and 32nd Street.
Hardman, Peck & Co., 433 Fifth Avenue.
Harlem Music Roll Shop, 114 East 125th Street.
Harlem Piano and Typewriter Co., 143 West 125th Street.
Wm. Knabe & Co., 459 Fifth Avenue.
Fred. Kraft, Inc., Grand Central Terminal.
Krausner Bros., 125 West 42nd Street.
Lunday Bros., 24 West 42nd Street.
Lunday Bros., 277 Fifth Avenue.
Lohman Music Roll Co., 138 West 82nd Street.
Lohman Music Roll Co., 86 West 125th Street.
Lotto Piano Co., 306 West 42nd Street.
Lexington Gramophone Shop, 1773 Lexington Avenue.
Liberty Music Shop, 2281 Broadway.
Harry Paul, 279 East 183rd Street.
Chas. Marxak, 784 Broadway.
M. E. Marks, 125 West 125th Street.

Mathushek Piano Co., 37 West 37th Street.
Meady Publishing Co., 131 West 135th Street.
Miller Bros., 726 Columbus Avenue.
Passe-Behning & Co., 22 East 40th Street.
Passe Piano Co., 118 West 42nd Street.
Riverside Music Store, 2180 Broadway.
Second Piano Co., 3493 Broadway.
Singular Sales Corporation, 2119 Amsterdam Avenue.
Chas. Sinner & Co., 201 West 140th Street.
P. O. Smith, Inc., 450 Fifth Avenue.
Schmer & Co., 515 Fifth Avenue.
Geo. M. Shaffer, 1994 Third Avenue.
Victory Novelty Shop, 244 West 43rd Street.
H. Wilson Piano Co., 127 West 42nd Street.
W. White & Sons, Inc., 557 Fifth Avenue.
Winnertown Piano Co., 4199 Broadway.
Winnertown Piano Co., 30 West 128th Street.
Ole Wisner Co., Inc., 53 East 34th Street.
Yerville Piano Shop, 1553 Third Avenue.
Joseph H. Zellman, 536 Lenox Avenue.

Bronx

The Bell Music Store, 555 East 180th Street.
H. Brodwin Co., 535 Courtlandt Avenue.
S. Buchbaum, 735 Tremont Avenue.
Henry Paul, 279 East 183rd Street.
Louis Epstein, 2076 Third Avenue.

Brooklyn

Anderson & Co., 291 Livingston Street.
Wm. Bedford, 7807 Third Avenue.
M. Bercoe, 1909 New Utrecht Avenue.
Brooklyn's Victory Music Store, 1607 Pitkin Avenue.
Brooklyn Music House, Inc., 8 Third Avenue.

Brookes & MacMillan, 128 Boverly Road.
Callahan's Melody Shop, 9905 Fifth Avenue.
Central Music Store, 1607 Broadway.
Flatbush Music House, 1553 Flatbush Avenue.
Gottis & Co., 51 Court Street.
The Greenpoint C. M. Co., 438 Manhattan Avenue.
C. A. Hansen & Bros., 4711 Fifth Avenue.
Kandman, Peck & Co., 12 Flatbush Avenue.
A. Kibalek, 1105 Myrtle Avenue.
J. & J. Kammen's Music Shop, 320 Rocking Street.
Chas. F. Lane & Sons, 480 Delia Avenue.
Levinson & Zelenko, 4218 Fifth Avenue.
Fred. K. Lesser & Co., 284 Fulton Street.
E. G. Lockenbach, 1184 Broadway.
Mathews Piano Warehouse, 446 Westrand Avenue.
E. P. Nelson Piano Co., 7425 Fifth Avenue.
J. O. Orman, 700 St. Johns Place.
Passe Piano Co., 34 Flatbush Avenue.
Passe-Behning Piano Co., 34 Livingston Street.
Passe Gramophone Shop, 172 Westrand Avenue.
Prospect Music Shop, 325 Ninth Street.
H. Marks Victor Bros., 647 Westrand Avenue.
M. Sandler, 1905 Pitkin Avenue.
N. Schwartz, 1602 Newkirk Avenue.
Alphonse Smith Piano Co., 25 Flatbush Avenue.
Sherling Piano Co., 518 Fulton Street.
R. Guy Warner, 1223 Bedford Avenue.
Otto Wiener, Inc., 57 Flatbush Avenue.
Young & Sons, 2124 Fulton Street.

23 W. 38th St. ■ RYTHMODIK MUSIC CORPORATION ■ New York City